



EDITORIAL

The *Revista Brasileira de Música* (*Brazilian Journal of Music*) begins its ninth decade celebrating Brazilian music and its intersections with international musicological thought as well as its brotherhood with Latin America. The *RBM* consolidates its editorial policy of internationalization and democratization of access to knowledge, and seeks to promote the improvement of musicological approaches and to reformulate its interdisciplinary postures.

This issue proposes the theme “Cosmoramas,” which evokes the various worldviews brought by music in its cultural, stylistic and ideological diversity, alongside a proposal for undisciplined science of music. The suggestive title “cosmoramas” appropriates the experience of those “installations” of the urban culture of the 19th-20th centuries, which simulated landscapes where people passed under special effects of optical devices and large painting panels, whose artificiosity can be equated with the “world view” brought by the musicological discipline.

The opening article by Denis Laborde (Centre National de la Recherche Scientifique) proposes the restoration of a *tout cour* musicology by promoting a shared heuristic approach that seeks to amalgamate heterogeneous knowledge. The second article, by Martha Tupinambá Ulhôa (UniRio) and Luiz Costa Lima Neto (UniRio), discusses the construction of founding narratives of national identity rooted in a selective memory, by presenting a study on the Afro-Brazilian genre *lundu* that approached coeval sources such as journals and scores. The article by Marcelo Verzoni (UFRJ) offers an analytical documental study on Ernesto Nazareth’s works which shows that the designations of music genre of Brazilian popular music of the late nineteenth century and early twentieth century were not necessarily linked to stylistic concepts, but above all to the conditions of the music market. The article by Manoel Aranha Corrêa do Lago (Brazilian Academy of Music) proposes a new insight



into some compositional procedures of Villa-Lobos by establishing new parameters for the understanding of his compositional process, which leads to overcoming the pejorative value judgment that has permeated the aesthetic appreciation of some works by Brazilian composer. Following the path of the style studies on the nationalist modernism, the article by Lutero Rodrigues (Unesp) provides a discussion of some characteristics of Camargo Guarnieri's musical language, reassessing the various stages of his creative trajectory. The article by Mauro Camilo de Chantal Santos and Adriana Giarola Kayama (UNICAMP) deals with the various moments that marked the composition of an opera by the composer from Pará, Arthur Iberê de Lemos (1901-1967).

In the Memory section, Eliana Monteiro da Silva (USP) provides a valuable research on the Argentine-Brazilian pianist Beatriz Balzi, who worked systematically for the dissemination of Latin American music in Brazil, with special emphasis on contemporary music, building bridges between the Spanish-speaking and the Portuguese-speaking Americas. The interview of this issue, conducted by Ana Paula da Matta Machado Avvad and Nathália Martins (UFRJ), has the privileged to count with the valuable collaboration of the world-renowned multi-instrumentalist and composer Egberto Gismonti, who generously shared his musicality, his critical thinking, and restless, questioning, and exceptionally creative spirit.

In the Brazilian Music Archive section, Mário Alexandre Dantas Barbosa and Maria Alice Volpe (UFRJ) present an introduction to the edition here published of *Romanza senza parole "T'Amo"* (version for double string quartet), by the composer from Belém do Pará, Otávio Meneleu Campos (1872-1927), based on the manuscripts held by the National Library of Brazil in Rio de Janeiro.

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May this issue incite the reader to a broader view of musicology and Brazilian music.

Maria Alice Volpe
Editor